

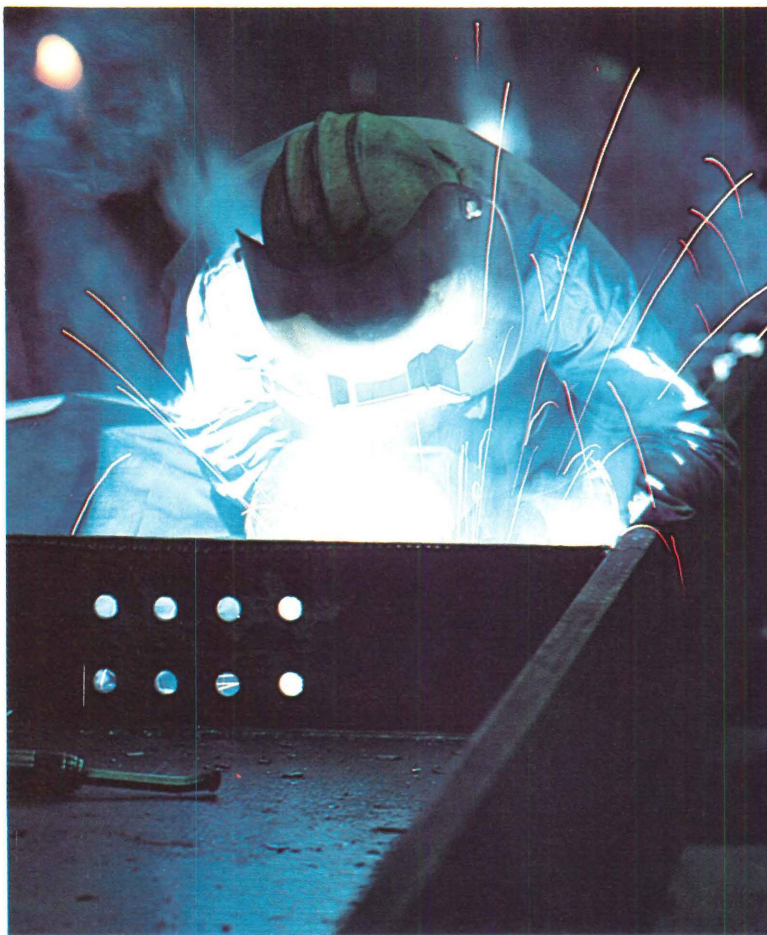
North Carolina **ARCHITECT**

January-February 1981



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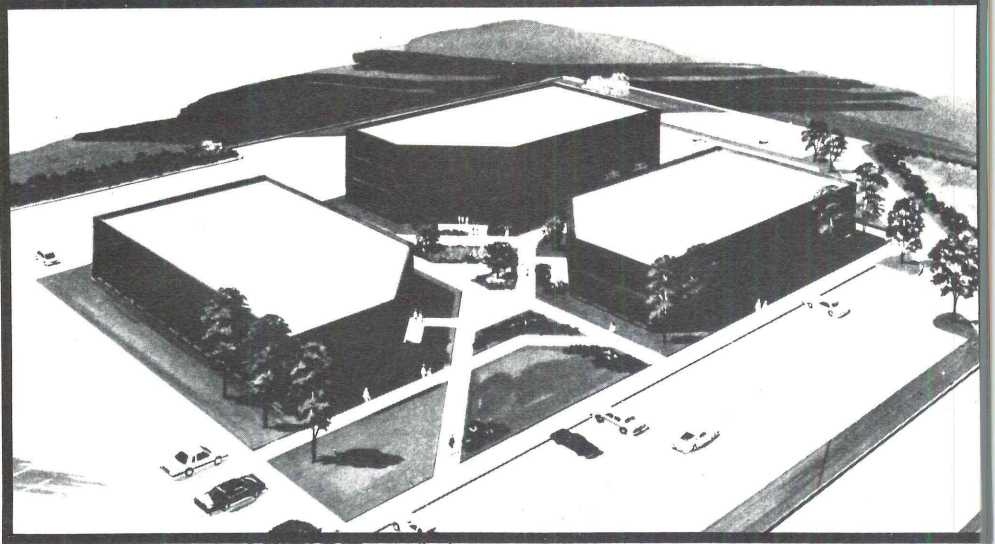
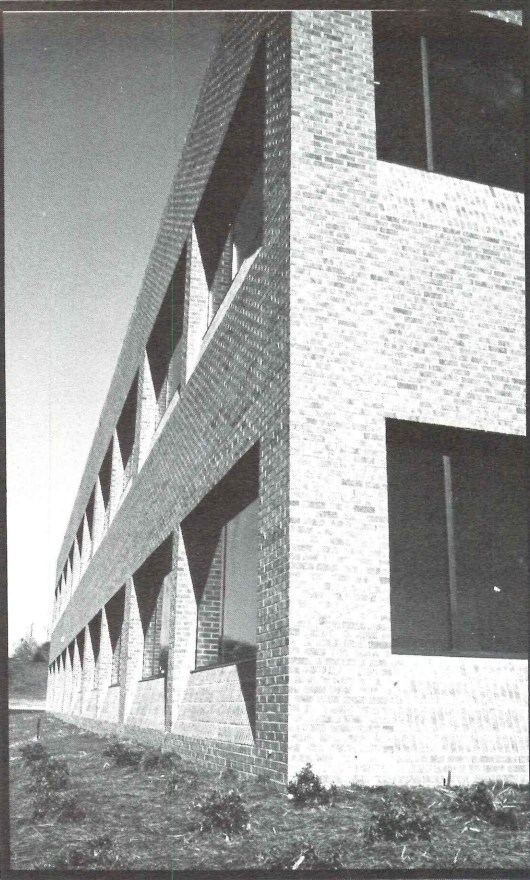
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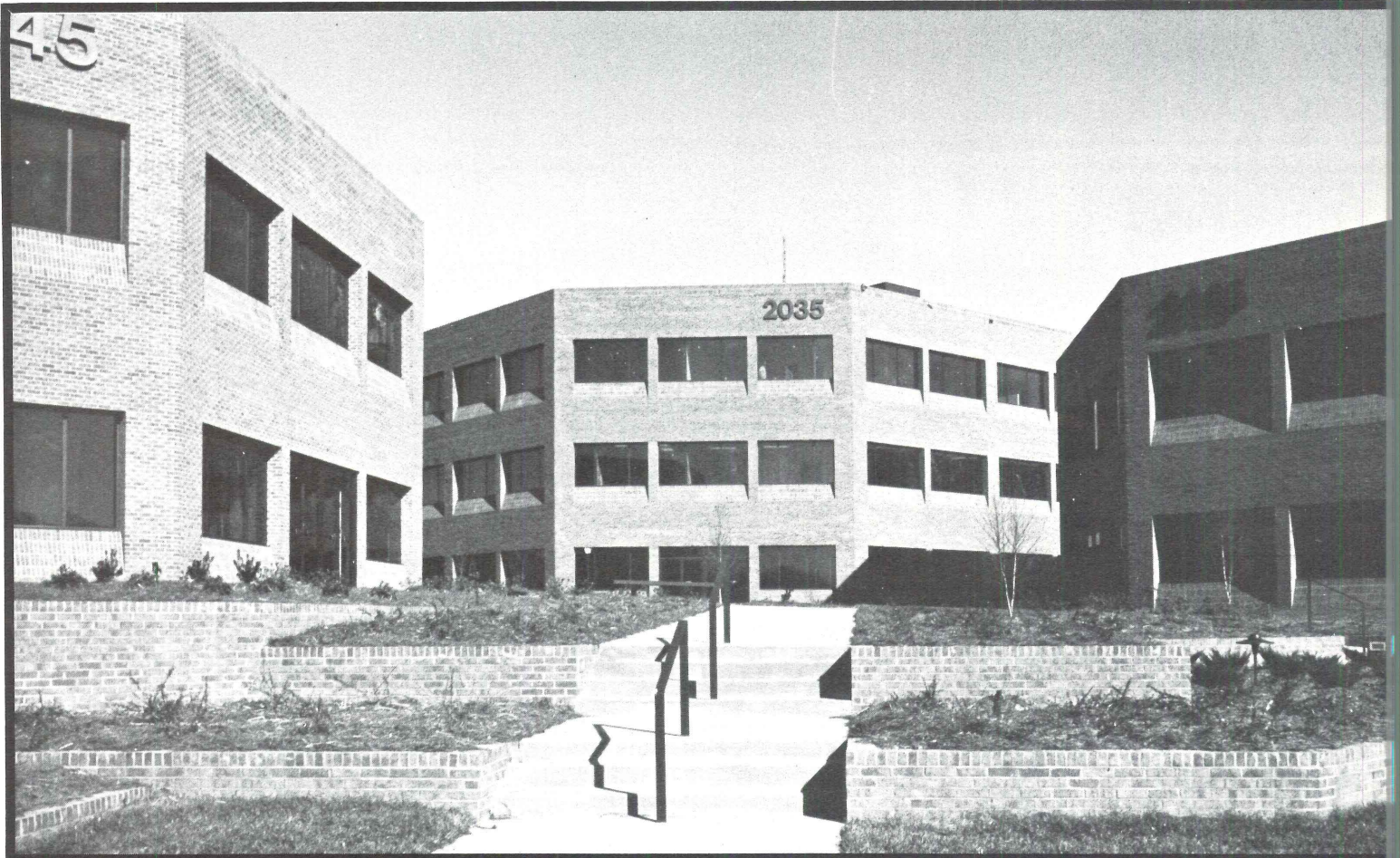
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North Carolina ARCHITECT

Official magazine of the North Carolina Chapter
American Institute of Architects

Vol. 28 No. 1
January-February 1981



On The Cover: seating units from The Pace Collection's new sculptured glass products by Flam of Italy. Designer: Vittorio Livi.

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The latest in contract furnishings was presented during New York's Designer's Saturday, featuring products from the nation's leading manufacturers.

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Atelier International



B & B America



D E S I G N E R ' S

by Kim Johnson Devins

Thirty of the nation's leading manufacturers of interior contract furnishings opened their New York City showrooms October 3 and 4 for the thirteenth annual Designer's Saturday.

From across the country, designers and architects poured into New York City for a first-hand introduction to the latest innovations in contract design products.

There was one overriding philosophy apparent among the participating manufacturers: aesthetics do not have to be sacrificed for function.

Following is a selection of the new lines represented during this major event.

Atelier International featured its Leonardo Collection of contract chairs, high stools and office seating that were 1980 Institute of Business® Designers award winners. Termed the "extravagant affordable" chair, Leonardo's design concept provides a look and quality of contract seating comparable to chairs costing up to twice Leonardo's \$260 list price. Self-skin polyurethane foam is molded on the seat and back, giving the appearance and touch of animal hide without the drawbacks of expensive maintenance and replacement. "Self-healing" characteristics of the polyurethane foam, combined with its 100 percent washability, make it particularly appropriate for restaurant and other heavy-use seating areas. Leonardo assembles with an allenhead wrench and consists of three parts for the chairs,

four for the stool. Parts screw into a heavy-gauge steel frame concealed by the foam. The Leonardo Collection was designed by Paul Tuttle for Knoll.

B & B America, a division of Stendig International, Inc., introduced several new sofa designs including the "lauriana" pictured here. Utilizing Stendig's new line of suede cloths, the sofa is plush and comfortable yet streamlined and adaptable to lounge and lobby use as well as residential settings. Thin leather trim accentuates the design and outlines the overlapping arms and headrest. Solid construction helps the sofa hold its shape and endure arm or back sitting. It is also available in a variety of upholsteries, including Stendig's new wool and alpaca blends.

Beylerian reasserts his fondness for the slightly whimsical and out-of-the-ordinary in contract furnishings with the introduction of the Graphis Seating System. Designed by Gene Hammond, the modular seating and table system features lacquer painted tubular steel legs, vinyl coated steel grid frames, vinyl coated perforated steel tabletops, and cotton/polyester channel-quilted removable covers. Other components can be attached to the tubular legs, and all the elements can be grouped in a variety of configurations, making the system adaptable for any setting — from a large lobby or reception area to a personal family room. The simple design complements and combines with virtually any decor.

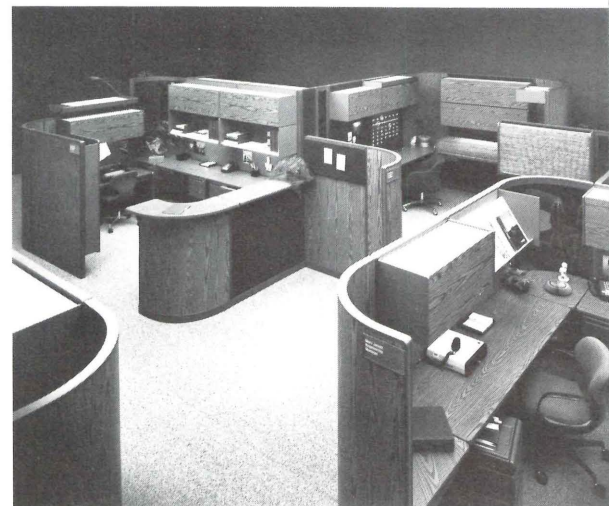
Haworth opened its new Madison Avenue showroom this year to display its comprehensive UniGroup open office interior system. The curved, suede-covered walls of the 5,000-square-foot showroom proved the ideal backdrop for the firm's newest addition to the UniGroup system: a series of bold, geometric, panel-mounted graphics with corner and straight-line finish posts. The graphics also complement the

new TriCircuit ERA-1 panels. The pre-wired panels can power convenience outlets, special equipment and lighting on three separate, integrated electrical circuits or any other power combination needed. Together, the ERA-1 panels and UniGroup components offer flexibility to create reception areas, administrative and clerical work stations, plus specialized work areas for executive use, word processing and other applications.

S A T U R D A Y



Beylerian

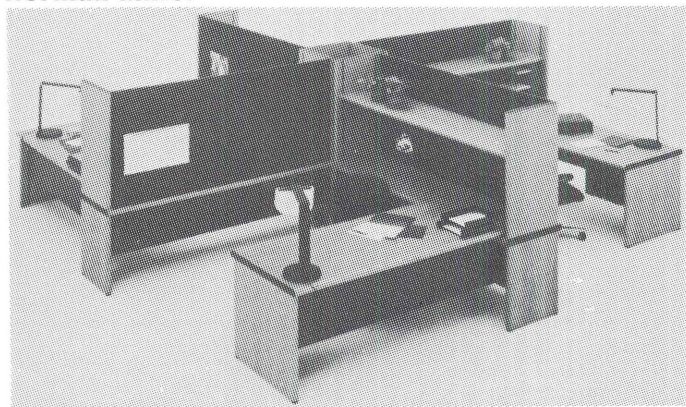


Haworth

Helikon



Herman Miller



D E S I G N E R ' S

Helikon introduced its new round-back, tight seat armchair, designed by Udstad/Dandridge Associates. Known as the UDC138, the chair is the latest addition to the UDC Seating Series which began with UDC130. It emphasizes the structural quality of the entire group while containing the round-back in a continuous bullnose-shaped wood frame. The chair is available in ash and walnut, in Helikon's own range of finishes, and all types of fabrics and leathers, for both contract and residential uses. It is composed of a polyurethane seat over rubber webbing, and a polyurethane over jute webbing back.

Herman Miller continues its tradition of top quality, innovative designs with the newest additions to its free-standing wooden units for open plan and private office spaces, known as the C-Forms. The firm's Action Office system saw the addition of two new task-lighting programs. At Designer's Saturday HM also introduced expanded fabric offerings.

Jack Lenor Larsen offered The Wicker Works collection designed by Peter Rocchia and handmade in the Mediterranean. From the ottoman to the sofa, each piece is structurally sound and tightly woven so that it can take even public area seating abuse. Finishes are available in natural or "tobacco," with a variety of upholstery specifications.

Knoll International featured the Joe D'Urso Collection during Designer's Saturday for a totally new look for the company. First introduced at NEOCON XII, the much acclaimed collection by this

celebrated young designer includes a series of high tables, such as the "Racetrack Table" shown here, in various sizes and finishes, appropriate for dining or conference room. The D'Urso designs are characterized by simplicity, precision and sophisticated detail, while exploring new combinations of materials from polished cotton to granite, steel and wire glass. The Racetrack Table is representative of D'Urso's minimalistic approach: black painted steel legs are supported on casters with polished chrome housing; the black vinyl edge banding acts as a bumper and purposefully enhances the thin, Techgrain veneered table top. The shape of the legs makes them appear thick or thin depending on the angle from which they are viewed.

S A T U R D A Y

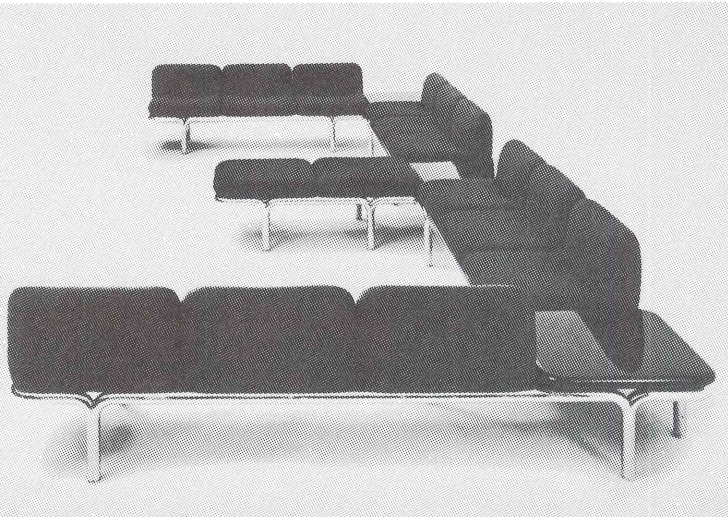


Jack Lenor Larsen



Knoll International

Metropolitan Furniture Corporation



Pace

D E S I G N E R ' S

Metropolitan Furniture Corporation provides both a functional and elegant solution to public area seating with its new "Series 10" line designed by Brian Kane. The system is based on simplicity of design incorporating a minimal number of components for ease of assembly. It consists of one resin table module — available in satin or high gloss finish — and two seating modules that fasten to a peripheral tubular steel

frame. Each base frame component merges with the next, creating a support leg that is totally integrated. Frames are assembled at this joint, and all table and seating modules are interchangeable. The system offers the comfort and aesthetic appeal of fully upholstered seating, yet is lightly scaled and requires a minimum amount of fabric. The components are rugged and resist public area seating abuse; if damage occurs, they can be easily replaced.

Pace introduced several new products during Designer's Saturday, but the star attraction was the sculptured glass designs by Fiam of Italy. The bent plate glass is especially strong due to the heat process used to shape it. The seating units, Onda Sedile and Onda Pouf, are available with and without etching and can withstand 600 pounds per square inch. The series includes coffee tables, benches, dining tables, shelving units, a valet and the Arco desk pictured here. The desk features flared legs on lacquered wood "feet" and supports (available in maroon and black) and a solid glass top. The technology exemplified in bending and sculpting these products is considered an example of the best in contemporary glass work.

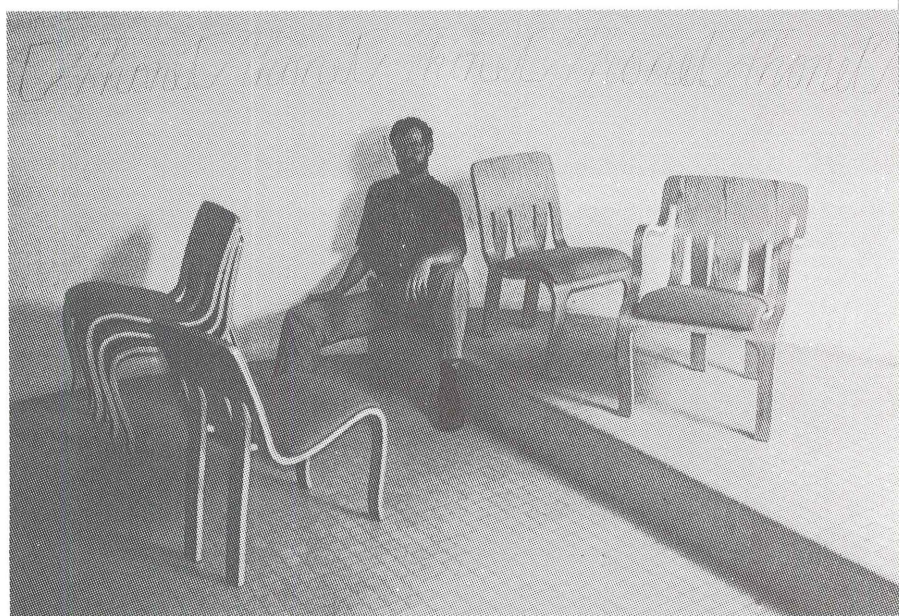
Stow/Davis elevates the simple office chair to elegance through its Paradigm Series. Designed by Richard Schultz, the chairs are available in a wide variety of rich colors and feature all the desired comfort adjustments, including back and seat height and back tilt. They pivot through an arc of 13 degrees for proper support at all seated angles. Light-weight yet durable, the back shells and outside seat are made of co-injected, high

impact styrene which can be upholstered or left "as is." The sides of the seats and backs are an abrasion resistant microcellular elastomeric urethane, which can also be upholstered or left to expose the black textured finish. The mirror chrome steel bases include floating foot rings and twin-wheel casters. The executive arm chairs and simple secretarial chairs are handsome in suede leather upholstery.

Thonet combines visual pleasure and contoured comfort in Peter Danko's Molded Ply Arm and Side Chairs. The chairs make use of the laminating and molding process that the company first introduced over 100 years ago. They are composed of urethane upholstered seat cushions attached to a single section of 13-ply laminated oak veneers. They stack four high for easy storage and space utilization, and are available in side and arm designs. Their unique shape makes them aesthetically exciting as well as extremely comfortable for long hours of sitting, and they easily adapt to either contract or residential uses. ■

S A T U R D A Y

Stow/Davis



Thonet



Architect value and cost

To continue the vital role of creativity in architectural professional service requires a constant sharing of experience. This is especially true in times of economic stress, increasing regulatory actions by government at all levels, and the complexity of new materials, procedures, and functions that have impact on design parameters. Our professional journals can, and should be, the medium for this essential exchange of experience and ideas. Following are some suggestions from two long time NCAIA members who prefer to remain anonymous.

An important factor in professional service is economic solvency — or, how not to go “broke” and still render a proper professional service. The first demand is proper service, but that cannot long endure without reasonable profit. Many studies by special consultants and practitioners in recent years have concluded that a range of necessary profit for maintaining properly the essentials of service is from eighteen to twenty percent of the fees. This should provide reasonable compensation for return on investment by the professional owner after payment for technical services, overhead, and reserve working capital.

The documents of the American Institute of Architects provide many appropriate guides; but under U.S. Department of Justice thrust and legal determinations, the actual fee amount must remain an

individual competitive item between the Owner and Designer.

In addition, ethical standards are no longer a mandatory guide, but are a voluntary posture and attitude among members in order that a disservice not be rendered the public and our clients by inadequate calculations of cost for these creative services which are so very influential in the final cost of the project of construction.

Another important element of consideration is the widespread “adversary atmosphere” in the United States today. The general attitude of “sue everybody for anything” promotes an almost overwhelming cynicism and distrust in the simplest of relationships and adds immeasurably to the complicated building of today.

There are no simple building projects. Each must be considered for environmental hazards and controls, Occupational Safety and Health, current City, County, State and Federal regulations, requirements, and bureaucratic interpretations, the constant change, appearance, and disappearance of materials and procedures, as well as the input of an increasing number of specialty consultants.

Into this sea of the unknown and unpredictable are launched young architects. The best of experience sharing will not be adequate, but it might possibly be helpful to them.

The Reasonable Design Fee

Negotiating a stipulated-sum design fee requires rather extensive considerations of costs which, without reasonably detailed examination, can result in losses. Moreover, for cost-multiple compensation arrangements, a comprehensive understanding of direct personnel expense is critical.

This is not intended as a complete guide to estimating the value of a reasonable design fee. Offered, however, are suggestions of sometimes overlooked factors, which, in the aggregate could equal, or even exceed, the margin of anticipated profit.

Basically, of course, a fee should include:

- General overhead and personnel expense.

- Direct personnel expense.

- Specific expense attributable to the particular project, not included above.

- Profit, or return on investment.

From this simple outline, the several elements become relevant in various degrees of complexity.

Direct Personnel Expense (DPE), as a major factor of cost, requires analysis of a serious nature; and also, where an agreement is written upon a multiple of DPE, deficiency here has an even more serious effect upon the adequacy of the compensation.

A “time card rate” of \$400 per week indicates a superficial pay scale of \$10 per hour for a 40-hour week; whereas, the actual hourly DPE ranges from \$12.25 to \$13.85, depending upon the actual number of working hours per year. In this regard, the most important factor in determining the DPE is a factual reckoning of a realistic quantity of working hours per year (WH/Y).

The actual WH/Y will vary not only from office to office, but among individuals, the latter variation reflected in the amount of *pro bono* efforts. In substance,

the actual WH/Y quantity is determined thusly:

1. Gross office hours at 52 weeks times the hours per week, less office holidays and allowed vacation and sick leave in hours.

2. Application of two factors (by percentage): Scheduling efficiency and *pro bono* time.

Scheduling efficiency is affected by whether the office is engaged primarily in larger projects of longer-term duration, or a majority of a short-term nature. Moreover, delay in Owner or agency approvals works into the picture. *Pro bono* time obviously varies with the category of personnel, thus emphasizing variation from individual to individual.

On this account, serious analysis is necessary to ascertain the actual per-hour expense for each individual. In the example of the \$400 per week employee, the following might apply:

$\$400/\text{week} \times 52\text{-weeks} = \$20,800$ annual salary.

At 1650 WH/Y for this individual, actual payment is \$12.61 per hour, before application of payroll costs.

Payroll costs are relatively easy to ascertain; however, these must be reconsidered on a regular basis. (FICA employer cost changes each year, even though some of the other payroll costs might remain relatively stable.) Costs are computed by reckoning expenditures for FICA, workmen's compensation, unemployment, medical and other insurance, and mandatory profit and/or pension plans.

By relating the total payroll cost burden to the total salaries, a percentage factor is determined for application of "payroll costs." With a 15% payroll factor, the above-mentioned \$12.61 is increased by \$1.89; and the actual out-of-pocket expense for that employee is \$14.50 for each hour worked.

One difficulty is the determination of the rate allocated to a working principal's direct labor. Technically, a principal's total compensation is not applicable *per se* to DPE for drawing board work, as this compensation is — or ought to be — affected by administrative responsibilities. Accordingly, one approach is calculation of a principal's expense at the same rate as that of an employee performing comparable work.

Among the methods for reckoning the total direct personnel expense is an actual sheet count for each phase. While this involves a somewhat tedious calculation, the procedure does relate to the specific project at hand, versus a general average.

In point of fact, this is not as difficult as might appear superficially, as it is assumed that the office is experienced in the project type.

Once the drawings have been tabulated for each phase, the number of hours is estimated for both research/design and for execution of the drawings. The hour-quantities, of course, are divided into efforts by pay category of those performing the work.

Some offices employ an overall average for hours per drawing; however, unless an office work load comprises the same overall character of project complexity, the estimate might be sadly out of proportion. (A floor plan for a simple office building, for example, does not relate in time to that of a complex medical or research facility.)

Another advantage of the sheet-count type of estimate is found in examination of the progress of the work as it proceeds. Comparison of actual progress to the estimate assists in close supervision of production and is a valuable aid for budget control.

General overhead, in essence, is simply an aggregate of costs not attributable to a specific project. In some categories, though, detailed study is required. In larger offices, those in which staff members are engaged only in administration and marketing, their compensation, with payroll costs, is included in the general overhead. With most offices, however, principals work in multiple activities; therefore, a reasonable allocation of their compensation to overhead is required.

Costs of document reproduction belong properly with specific project costs. While these costs in the bidding process might be reimbursed, in whole or in part, the intermediate printing during the course of the design work is of appreciable substance. Check prints, intermediate review prints, and others can vary substantially from project to project.

The Cost of Money

An often-overlooked expense is interest on money during the design phases. When an agreement provides for monthly payments, this expense naturally is less; but even here, on a particularly large project, and with double-digit interest rates, this matter bears consideration.

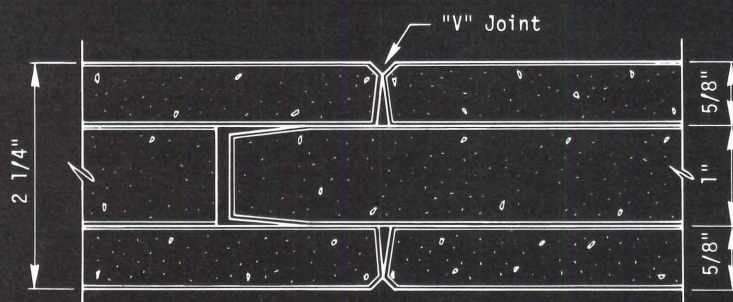
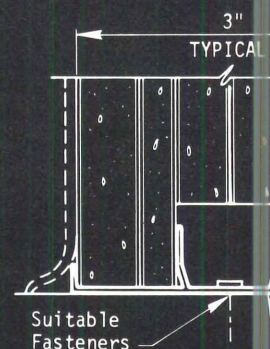
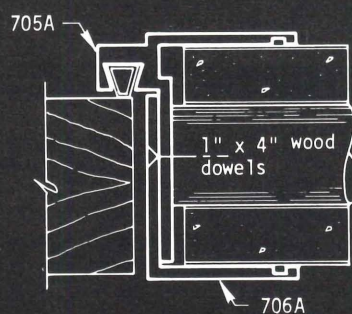
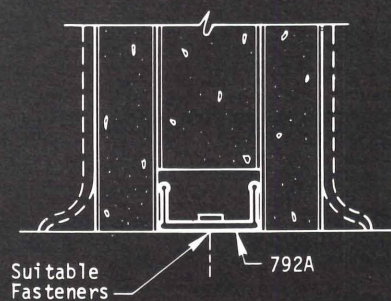
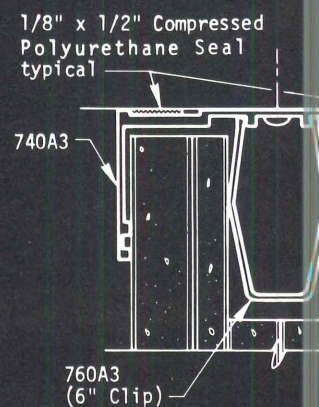
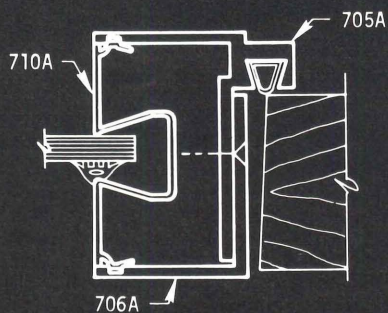
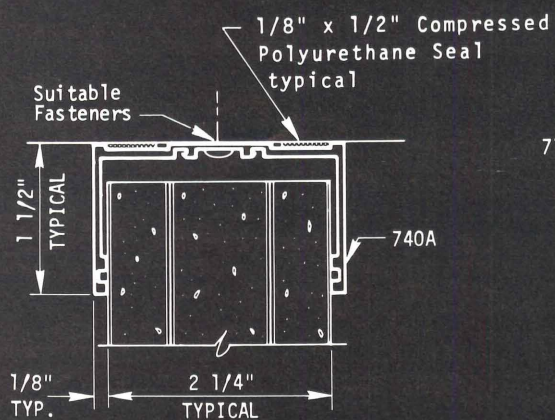
Many public agencies make partial payments only upon completion of the several phases of the work. Under this arrangement, the interest factor is too much to be ignored. With a construction documents period of 6 months and a mid-point of 3 months, the "bank-rolling" at 12% interest represents a cost of about 3% of the total expense (both DPE and overhead) for this phase.

Unless the inflation rate subsides, this factor must be reckoned with in preparing a fee estimate. While a simple expediency consists of the application of an escalation factor for the mid-point of the design work, this may not be a realistic approach. The heaviest expense occurs in the latter portion of the design period.

Services during construction, while not related to drawing quantity, are estimated fundamentally the same. The obvious elements of shop drawing review, travel, and time at the project are obvious; but reports, processing of payment requests, and similar activities require analysis based upon owner-requirements such as single or multiple contracts. Important, too, is recognition of administrative matters requiring correspondence and conference; and the timely performance of the contractors is a potent influence.

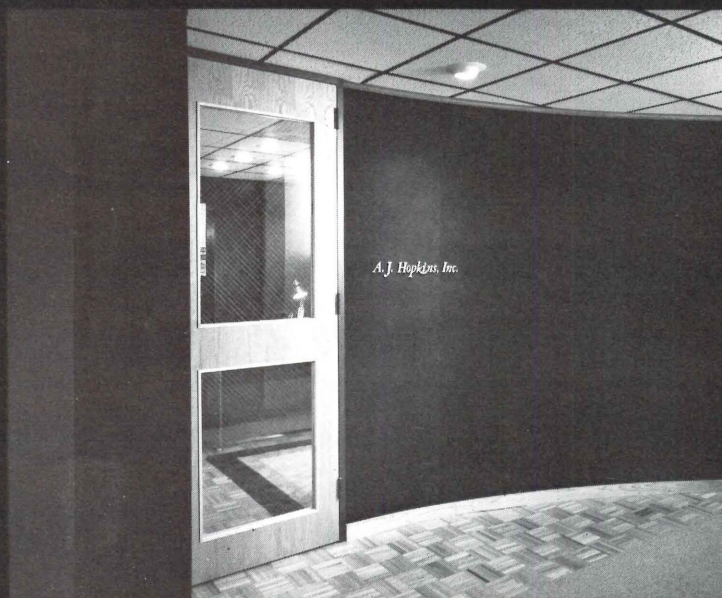
All of these factors were incorporated into the earlier standard percentage fee scale. Therefore, it is important to insure that these are included also in the calculation of a stipulated sum fee. Also, data determined by such calculations can provide a good basis for negotiation of a percentage fee. These estimates, with records during the actual work, form excellent "background" material for subsequent negotiations.

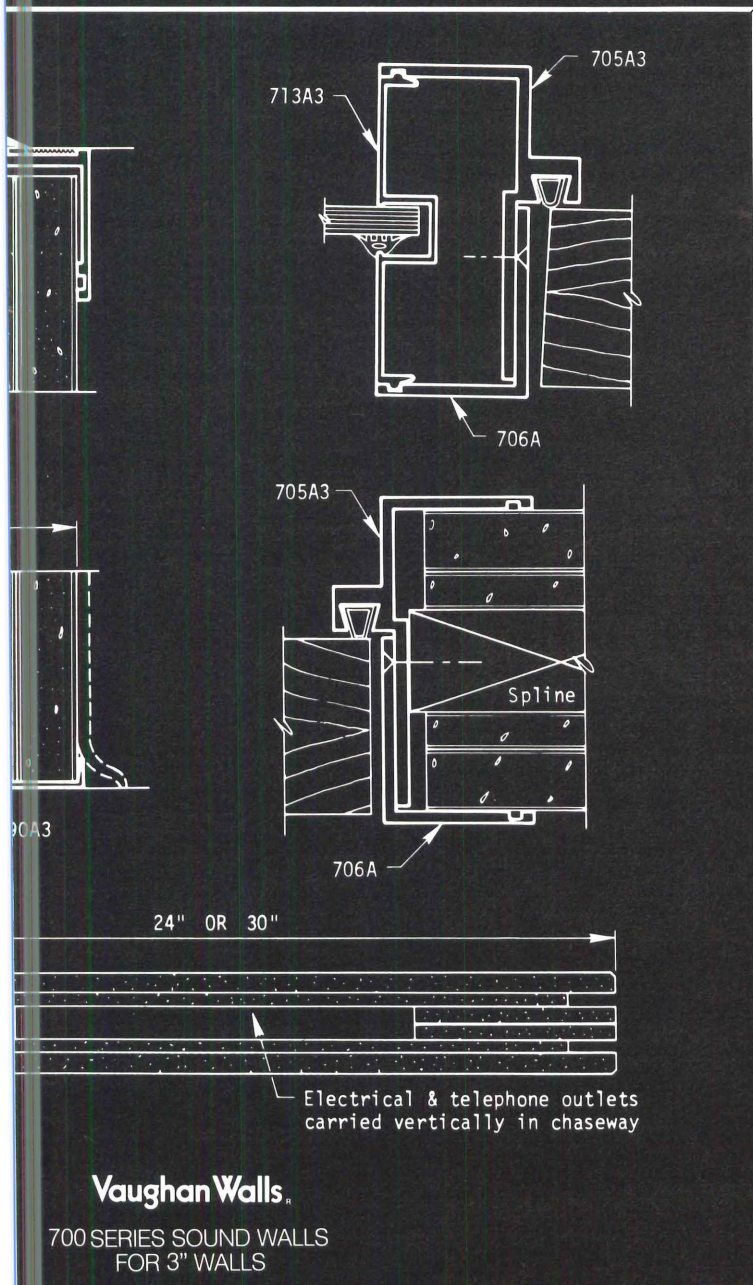
In summary, the time and effort required for detailed calculations of negotiated fees are essential in presenting to an owner agency a definitive view of the actual work effort and subsequent costs in the performance of the desired services. ■



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INTERIOR DESIGN GALLERY

Books

Old and New Architecture: Design Relationship. Washington, D.C., National Trust for Historic Preservation/Preservation Press, 1980. 280 pages. Hardbound: \$25.

Every day, everywhere, a new building is constructed next to an old one, or in another existing context. How should the new relate to the old? Should it imitate the design of the old? Starkly contrast with it? Use some of the same design characteristics? Act as background? Be assertive?

"The question of the design of buildings, of the design of historic districts, of the juxtaposition of old and new is as difficult and subtle a dilemma as exists in architecture," suggests *New York Times* architecture critic Paul Goldberger in **Old and New Architecture: Design Relationship**.

This important new book examines the vital yet controversial subject of old and new architecture from the viewpoints of 20 of the country's most respected architects and preservationists. The contributors, in addition to Goldberger, include such nationally known architects as Peter Blake, Michael Graves and Louis A. Sauer. Prominent preservation architects represented are Samuel Wilson Jr., Giorgio Cavagliere, Jean Paul Carlhian, James S. Polshek, and others. Among the planners, architectural historians and preservationists included are James Biddle of Philadelphia, Gary Wolf of Cambridge, Mass., John A. Harrell of Boston, and Ann Ferebee of New York.

The authors of *Old and New Architecture* offer provocatively different solutions to the problem of relating new buildings to old—ranging from one contributor's call for an "architecture of courtesy" toward existing buildings, to another's urging for contrast or for juxtaposition of opposite designs.

"What is needed," contends Goldberger, "is not the easy route of imitation, nor the unforgivable arrogance of must-be-new modernism, but the difficult achievement of the in-between."

"Demands for cosmetic similarity between old and new may unintentionally devalue the existing buildings by denying their uniqueness," Michael Graves asserts.

And architectural historian Osmund R. Overby concludes: "What goes best with good old architecture is, simply, good new architecture."

Among the old and new examples studied are the John Hancock Tower and Trinity Church, Boston; the Pompidou Center, Paris; the East Building, National Gallery of Art, Washington, D.C.; the Boston Public Library; Harvard Yard; NewMarket, Philadelphia; and projects in such historic districts as Georgetown (Washington, D.C.), Society Hill (Philadelphia), Back Bay (Boston) and the West End of Dallas.

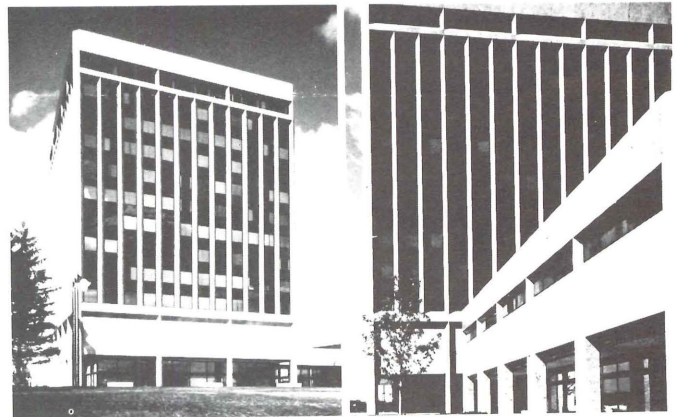
The book examines the basic issues inherent in the design of new buildings next to old: aesthetic, historical, cultural, legal and practical. The topic of

architectural controls and design guidelines also figures prominently in the contributors' discussions, as does the legality of such procedures and the operation of review boards in residential and commercial historic districts.

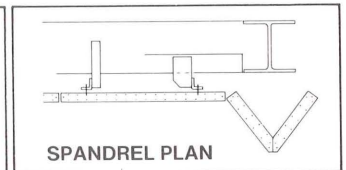
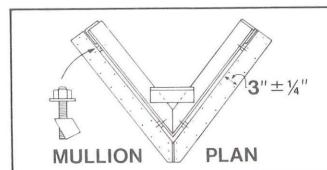
The book is based on a conference sponsored by the National Trust, the Latrobe Chapter (Washington, D.C.) of the Society of Architectural Historians and the Washington Metropolitan Chapter of the AIA.

Old and New Architecture, a fall selection of the Library of Urban Affairs, is illustrated with 435 photographs, drawings and plans. It also includes a selected bibliography. Copies are available for \$25 from the Preservation Bookshop, 1600 H Street, N.W., Washington, D.C. 20006 (plus \$1.50 for postage and handling). National Trust members receive a 10 percent discount. ■

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Architect: Graham Anderson Probst & White, Chicago, IL



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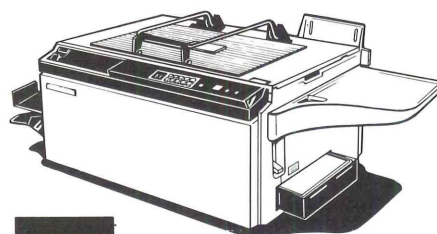
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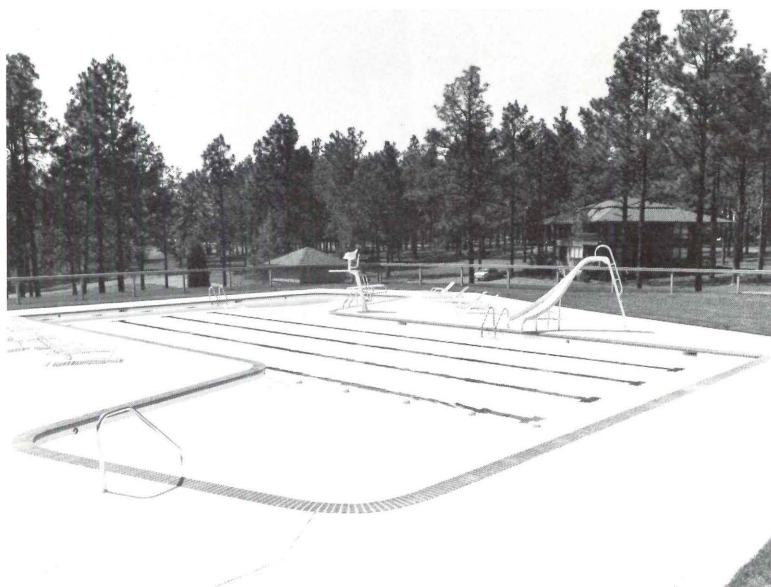
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Charlotte

Earl Gulledge, former project manager for J.N. Pease Associates in Charlotte, has joined BarclaysAmericanCorporation as area real estate manager. In this capacity, he will be responsible for site location, lease negotiation and exterior and interior remodeling of subsidiary offices.

Gulledge is a native of Charlotte and received his architectural engineering technology degree from Central Piedmont Community College.

BarclaysAmericanCorporation, a subsidiary of Barclays Bank International Limited, is a diversified financial company engaged in consumer financing, factoring, commercial financing and leasing. The company is headquartered in Charlotte.

In the fall of this year, the third store designed by Ferebee, Walters and Associates of Charlotte for Richmond-based "Thalhimers" department stores is scheduled to open in Charleston, S.C. at Citadel Mall.

The first store opened in Lynchburg, Va., at River Ridge Mall in late July. It showcased energy management by incorporating a variety of new systems engineered to conserve energy and operate more efficiently. One of the store's two micro computers controls the heating, air conditioning and lighting systems, and tells the gas-fired "peak shaving" generator when to begin operating. On the roof, nine solar panels soak up the sun's rays to provide approximately 79 percent of the domestic hot water supply for the store's beauty salon and restaurant.

An environmental control innovation used in the store's energy management is a variable volume system which monitors exact cooling requirements and increases or decreases air circulation depending on the demand. The system's

primary purpose is to reduce the store's total power requirements.

Project director for all three Thalhimers is Bob Miller.

Construction is also underway on the \$30 million Trammell Crow office tower in uptown Charlotte of which Ferebee, Walters and Associates is working in the area of construction administration and tenant upfitting (space planning and office design). The firm is associating with Dallas-based Jarvis Putty Jarvis, Inc., design architects. The tower will include 24,000 square feet of retail space in addition to its 569,000 square feet of net rentable area. The 27-story office building, which features a glass curtain wall design, will include an eight-level parking deck on the back of the property.

Gary Franceschi, AIA, announces the opening of his office for the practice of architecture at 1125 East Morehead Street in Charlotte.



The Trammell Crow office tower in Charlotte.

Hickory

Beemer Harrell, of Beemer Harrell, AIA, Architects and Consultants in Hickory, N.C., and his wife, Julia Rush, exhibited their photography and pottery in the Caldwell Arts Council Gallery during December.

According to the *Lenoir News-Topic*, Harrell has been seriously studying creative photography for eight years, and has won numerous awards for his work.

Julia Rush is a Fort Wayne, Indiana native and lived in Atlanta before she and Harrell were married in 1978. She is a member of the Carolina Designer Craftsmen guild, the Hickory Art League, and has shown her pottery in several juried shows and one-woman exhibitions.

The artistic couple's Hickory home, the newspaper noted, was designed "with their chief interest in mind — each has a studio and a work area."

Chapter notes

Raleigh

As a result of its advertising campaign for Peden Steel, Ralph Johnson Associates, a Raleigh-based advertising agency, was awarded the Certificate of Distinction — the top award for full-page trade journal campaigns — in "Creativity Eighty," the eleventh annual awards show sponsored by *Art Direction* magazine.

Peden Steel is one of the nation's largest structural steel fabricators, and RJA's winning campaign appeared in *Engineering News Record*, *Power Engineering*, *Nuclear News*, *Southern Purchaser*, *Electrical World* and several other publications.

Creativity Eighty is the major international awards show for visual professionals — the annual showcase for the year's best work. Awards are given primarily for excellence in art direction. Art director for the Peden Steel campaign was Rick Ferguson who has served as RJA's art director for five years. The Creativity Eighty Awards Show had more than 9,000 entries in the competition.

The corporate brochure for Envirotek, Inc., Architects-Engineers-Planners of Raleigh also won the Creativity Eighty Certificate of Distinction. Designed by Sally Bruner-Johns, design director for the **North Carolina Architect**, the brochure features loose-leaf binding and individual pocket folders for the firm's various types of projects. Pages can be added or deleted to suite a specific client's needs.

Winston-Salem

Construction is underway on a solar heated library in Forsyth County, designed by J. Aubrey Kirby, AIA, of J. Aubrey Kirby Associates, Inc. in Winston-Salem.

The Rural Hall/Stanleyville Branch Library is one of the first — if not the first — municipal buildings in the state to incorporate solar energy, according to the architect. The project includes Eutectic salt trays for solar storage as well as a 768-

square-foot, glass-enclosed atrium. The storage capacity, Kirby said, is enough to heat the building at night and whenever the temperature is above 35 degrees.

The south wall of the library will feature massive, glass-faced masonry solar walls. A skylight will provide light and warmth for an auditorium. A theft detection system was also incorporated into the design, and a raised-brick sunburst pattern on the side of the building facing the highway will serve as its identification as a solar structure.

Plans for the 7,800-square-foot building were approved by the Forsyth County commissioners last spring. It is located on two acres along Broad Street north of Rural Hall Baptist Church.

The new library, designed so that it can be expanded to 15,000 square feet if additional space is needed, is replacing a small storefront branch in the center of town. It will hold 32,600 volumes, with two reading rooms seating 40 people and an auditorium seating another 60. An outdoor patio will be available for summer use.

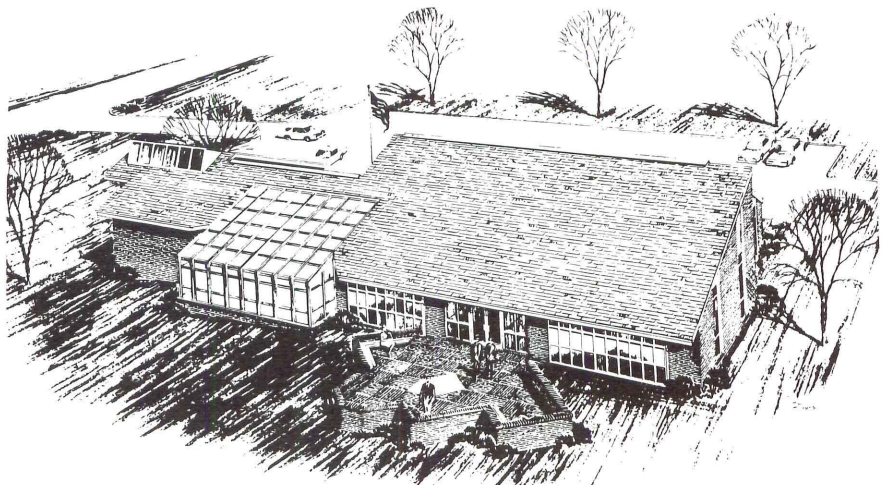
The library is scheduled to be open to the public this spring.

On a National Note

The National Center for a Barrier Free Environment, through funding from the U.S. Department of Education and the Community Services Administration, has undertaken a major expansion of its information and technical assistance services. Founded in 1974, the National Center is a private, non-profit organization which provides programs designed to promote and assist in the creation of physical facilities that are accessible to persons with disabilities.

The newly expanded effort will allow the National Center to improve existing services and provide assistance to those who design the built environment. Among the Center's services are: an information clearinghouse with a toll-free Access Information number, a nationwide network of barrier free design consultants, a series of information bulletins and other publications addressing specific accessibility topics, and a reference file of state building codes and standards relating to barrier free design.

For more information about the National Center's services, or for



Rural Hall/Stanleyville's solar heated branch library in Forsyth County, designed by J. Aubrey Kirby Associates, Inc. of Winston-Salem.

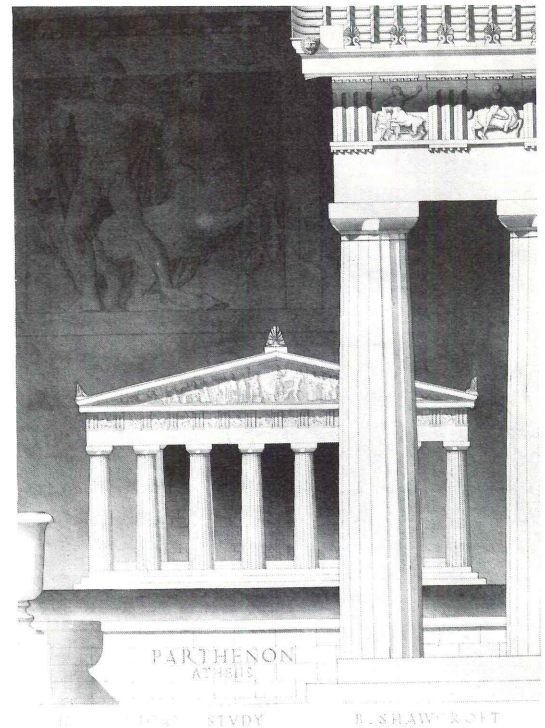
Chapter notes

assistance with a specific problem related to physical access, write to the National Center for a Barrier Free Environment, Suite 1006, 1140 Connecticut Avenue, N.W., Washington, D.C. 20036, or call the toll-free number: 800-424-2809.

Special Exhibit

Two original watercolors by Brian Shawcroft, AIA, partner in Shawcroft-Taylor, Architects of Raleigh, have been selected by the College of Fellows and the American Institute of Architects Foundation for inclusion in the "Architects as Artist" exhibition opening at the Octagon in Washington, D.C., March 3, 1981. Mr. Shawcroft was one of twenty-four architects to have works selected in the national competition.

Parthenon, Athens, Historical Study — a watercolor by Brian Shawcroft to be exhibited at the Octagon in Washington, D.C.



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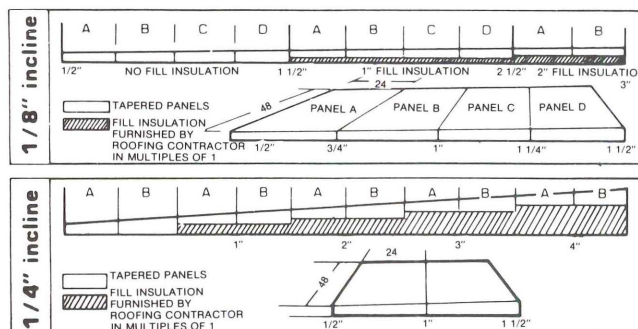
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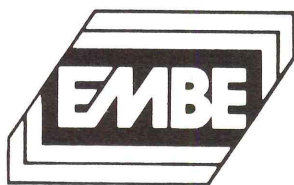
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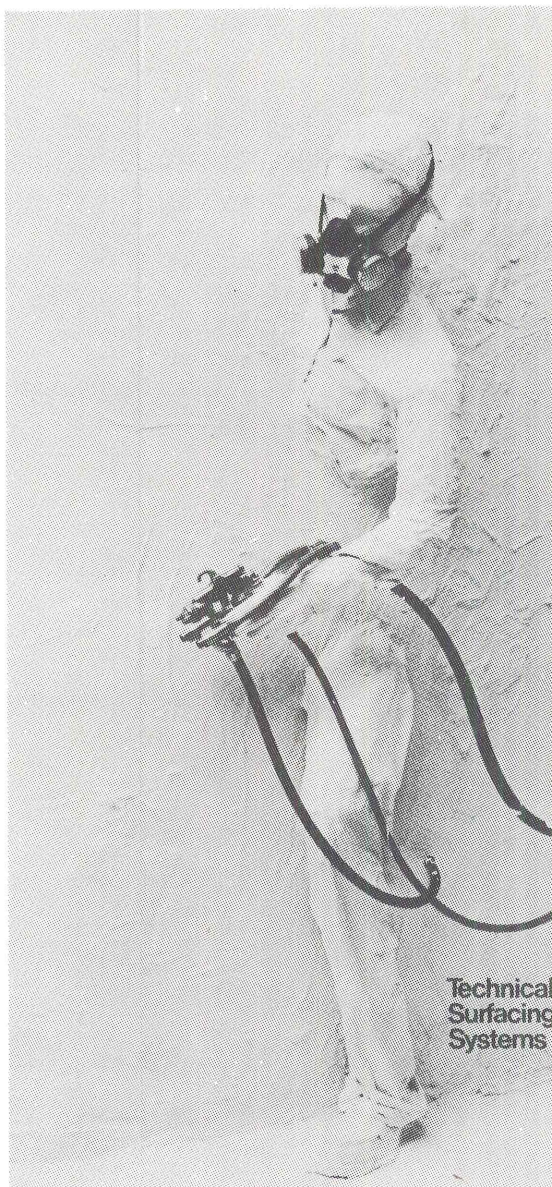
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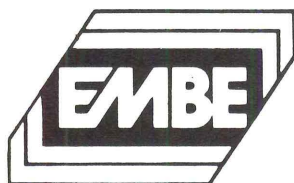
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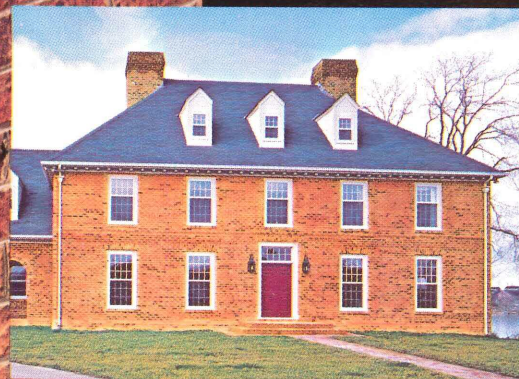
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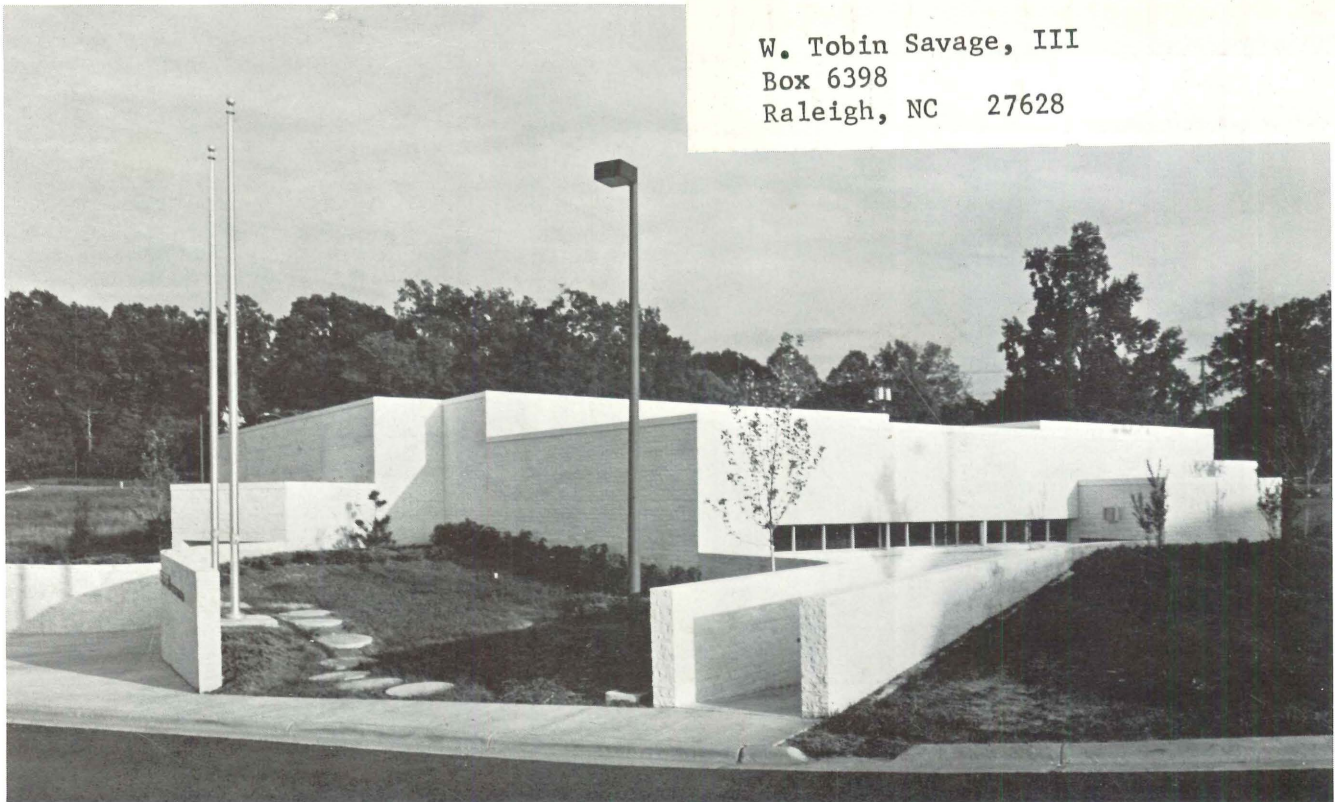
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